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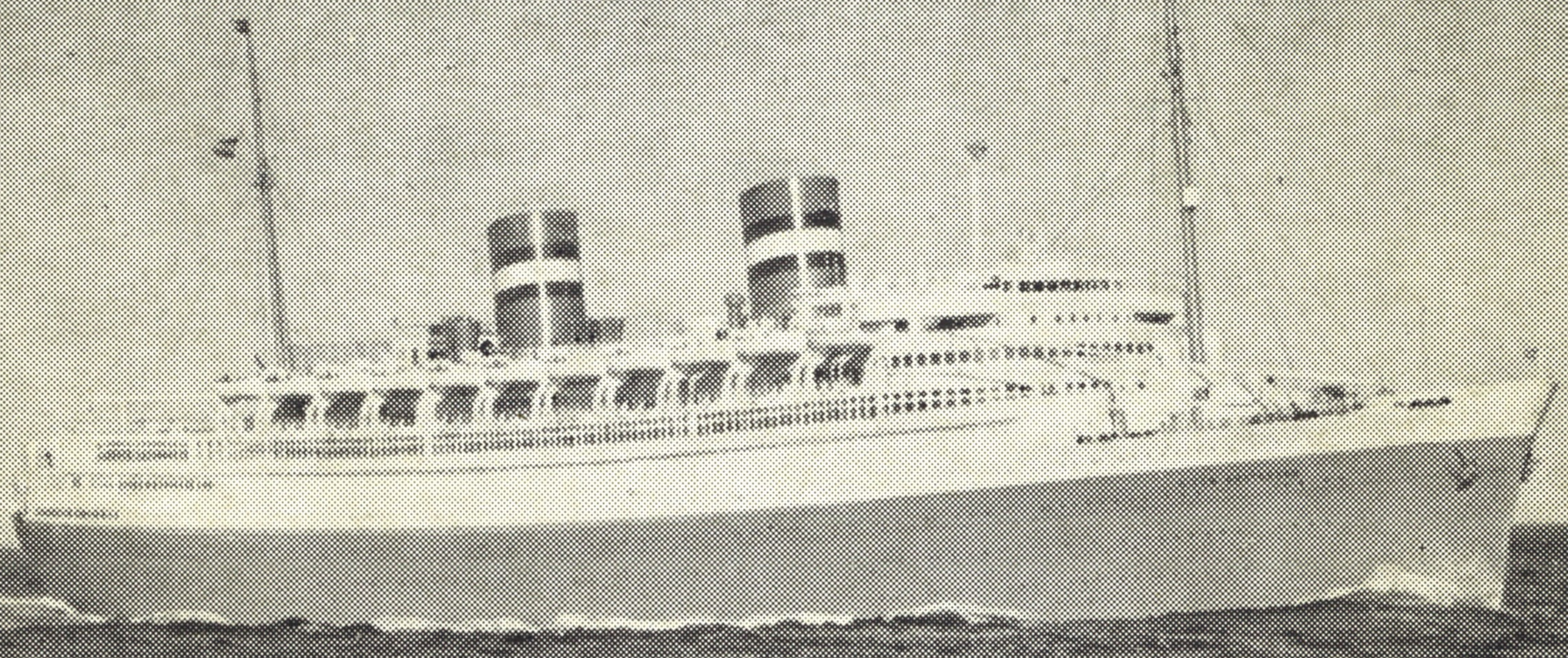

FACTS AND FIGURES

S.S. NIEUW AMSTERDAM

Holland-America Line

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I. INTRODUCTION

This booklet, traditionally called "Facts and Figures", is designed to provide you with detailed information about the **s.s. Nieuw Amsterdam.**

You will find a complex variety of "facts and figures" in these pages, but it would require twice as much printed matter to include all the most significant details of ship construction and the ways in which we at Holland-America Line have tried to assure your comfort and pleasure. We have much more we could tell you — and perhaps you will enlarge your knowledge of the ship on your own — but some items have been omitted, either because of their techical complexity or because it would require too much reading time.

We thought, however, to prepare you for the theme of the text by noting here some noteworthy details that otherwise might have been left out except that they are of interest to many:

The fact, for instance, that the Jessen "howler" foghorn installed in the bow can be heard for 15 miles over the ocean — but not at all inside the ship.
That the main dining rooms — the Champlain in First Class and the Vanderbilt in Tourist Class — are purposely located in the center of the ship for "equilibration."
That your pets in the Boat Deck kennels are exercised daily by trained attendants — even if you're too busy.
That there are some 300 safety deposit boxes for your convenience in the secure care of the Purser.
That the woods used throughout the ship range from A to Z — from Avodire to Zebrano, with some 23 other varieties of hardwoods from all over the world in between.
That the cabins de luxe are like luxury apartments — of sitting room, bedroom, bathroom and wardrobe-dressing room.

That the open-air deck space ranges from 4,300 square feet on the Sports Deck above the Ritz Carlton Cafe to some 14,000 feet on the 454-foot-long Upper Promenade Deck. By the way, five times around the Upper Promenade and you've done your mile for the day.

Then there's the matter of the decor of the swimming pools. The First Class pool on E-Deck was designed by J. J. P. Oud and executed by De Lint, Ltd, of The Hague and the F. W. Zonneveld Co. of Rotterdam. The tiles — of Delft, naturally — are by De Porceleyne Fles of that famous city. The frieze of metal figurines is the creation of Mrs. E. H. Spanier-Dammers.

And it is noteworthy that the same Delft-made tile is used in the Tourist Class pool on C-Deck. The design and execution is by De Lint, Ltd.

II. FOR READY REFERENCE

Here, for your "ready reference", are some statistics of general significance on the **s.s. Nieuw Amsterdam:**

Type of ship	Steam-driven, twin-screw turbine ship
Built by	The Rotterdam Drydock Co., Ltd., of Rotterdam, The Netherlands
Length over-all	758 feet
Length between perpendiculars	700 feet
Width at beam	88 feet
Depth to Promenade Deck . .	73 feet
Height from keel to Sun Deck	99 feet and 6 and 1/8th inches
Height from keel to mast top	208 feet
Height, keel to funnel-top . .	143 feet
Maximum draft	31 feet and 6 and 5/16th inches
Displacement, maximum depth	36,221 tons
Gross registered tonnage . .	36,982 tons
Net tonnage	20,889 tons
Number of Propellors (Screws)	2
Maximum shaft horsepower . .	34,620
Service speed	20.5 knots
Deadweight	8,221 tons
Assigned radio call letters . .	PGGF

Passenger Capacities

First Class (minimum) . . .	301
First Class (maximum) . . .	691
Tourist Class (minimum) . . .	583
Tourist Class (maximum) . . .	973
Total passengers	1,274
Total, officers and crew . . .	768

Cargo Capacities

Regular cargo space	189,420 cubic feet
Refrigerated space	12,739 cubic feet

III. THE STORY OF A GREAT SHIP

It is said in "travel circles" that there are many beautiful and luxurious ships, but that there is only one **Nieuw Amsterdam.** But there was an earlier Holland-America Line ship of that name. The first **Nieuw Amsterdam,** her name commemorating the first successful Dutch settlement in what is now downtown New York, sailed with deserved fame from 1906 to 1931. It was determined that her successor would be the greatest ship ever built in The Netherlands up to that time. And the present **Nieuw Amsterdam,** conceived as Holland's ship of peace in a time of threatening global war, lived up to the pledge. She was the largest and most luxurious passenger vessel ever built in Holland.

Her keel and her first plates were laid on January 3, 1936, at the Rotterdam Drydock Company, Ltd., and thousands attended her launching on April 10, 1937, when she was sent down the way by Her Majesty Queen Wilhelmina (the late mother of the present monarch, Queen Juliana) as the great flagship of the Holland-America Line.

A year and a month later, on May 10, 1938, she commenced her maiden voyage from her home port of Rotterdam to her "second home" in New York (then actually located in Hoboken, N. J., with administrative headquarters in downtown Manhattan), where she arrived to great fanfare on May 16. The splendid ship of peace got in 17 roundtrips between Europe and America, and a series of cruises, before the European situation became critical in the fall of 1939.

She was cruising with 600 American passengers between the Venezuelan ports of La Guaira (Caracas) and Puerto Cabello when the master, Captain Johannes J. Bijl, learned by radio that the Nazis on May 10, 1940 had invaded Holland. The **Nieuw Amsterdam** made it back to New York in four days, arriving on the same day of the first terrible bombing of Rotterdam — and sailed immediately for Halifax, Nova Scotia, to "enlist" with the then-fighting Allies (America was not yet engaged) as a troop carrier.

The ship of peace was now a ship of war.

Her War Record

For a period of 67 unremitting months — from September 12, 1940 through April 10, 1946 — she carried some 378,361 persons a total of 530,452 miles in and out of ports all over the world. The total distance was equivalent to 21 times around the earth — an average of 12,056 miles for each of 9,599 persons on 44 separate voyages. And all of it, by the way, without a scratch!

She was not the same ship, of course. At the beginning of her service as a troopship, and when she was in Singapore, her magnificence as a luxury liner was removed piece by piece and piled for weeks — in all kinds of weather — on the open-air docks of Singapore. During a later call, she picked up her own treasures and carried them for more secure storage in Australia. And two years later the heavily-damaged furnishings and art works — more than 200,000 cubic feet of them — were removed to San Francisco.

The First Re-Birth

After the war the ship's treasures — what was left of them — were returned in several shiploads from America. A vast portion of the carpeting, drapes, hardwood panelling and furniture had to be completely replaced; and the ship itself was gutted of every removable item so that she could be restored from the keel to the mast-tops.

Thousands of initial scribblings — made by soldiers whose minds were on the war — were erased from railings and interior wooden surfaces; and all the rubber flooring was renewed, as was 12,000 square feet of glass and 2,700 square feet of teakwood decking.

The work, though carried out painstakingly, was rushed to completion by thousands of dedicated workmen and technicians between early August 1946, when she had been completely stripped of wartime trappings, and early October a year later.

New York Re-Visited

The reborn **Nieuw Amsterdam** sailed from Rotterdam to tumultuous cheers on Oct. 29, 1947, called at Southampton to a paean of ship's whistles and foghorns and, on November 5, arrived in New York harbor to one of the greatest receptions ever given a foreign liner. It was reported in the New York press that some five million persons — plus dozens of "official" ships and boats and hunderds of ships of all nations up and down the quays of New York and New Jersey — greeted the return of the first luxury vessel to return to peace-time service.

The Second Re-Birth

During 1956 and 1957, and for various periods of time, the **Nieuw Amsterdam** was submitted to intensive rebuilding in Rotterdam. She was modernized here and there, with the replacement of equipment for superior gear and for the installation of the first phases of her air-conditioning system.

The Third Re-Birth

Then, after the trend to two-class ships had been established by the introduction of the luxurious Statendam in 1957 and the deluxe flagship Rotterdam in 1959, the three-class **Nieuw Amsterdam** (First Class, Cabin Class and Tourist Class) was returned to the yards of the Rotterdam Drydock Company, Ltd., her original builders, for her most exhaustive rebuilding.

Between early September 1961 and January 1962 the great ship was again gutted from bow to stern, and installation begun on an all-new Tourist Class section that included such brand-new features as the Henry Hudson Lounge and such extensive improvements as the overhauling of the Tourist Class Auditorium (motion picture theatre) and the complete redesigning and refurbishing of all the existing Cabin and Tourist Class cabins and public rooms that were to be part of the new Tourist Class sections.

Many millions of guilders — almost as much as it took to build the ship in the first place — were expended in making the ship the modern luxury liner she is. Her engine rooms and power plants were completely overhauled and modernized. All electric wiring was replaced with superior material. Every piece of furniture in the Tourist Class was either all new or mostly new. The miles of carpeting were extensively replaced, as were the ship's insulation, and electronic (navigation) and communications equipment. Every cabin and every public room in First Class was restored to meet the greater demands of the 1960s.

She was better than ever — and she had even gained weight. Her first rebuilding in 1946-1947 had increased her from 36,287 gross registered tons to 36,667 — and her rebirth in 1961-1962 had added another 315 tons, making her a robust 36,982 gross registered tons of magnificence with a long life ahead of her.

IV. GENERAL FEATURES

BARBER SHOPS AND LADIES BEAUTY PARLORS

These are fully-equipped shops with professional attendants on duty. The First Class barber and beauty shops are located off the forward foyer on Main Deck. The shops for Tourist Class are found off the after foyer on A-Deck.

CHIEF STEWARD AND PURSER

These officers are most closely associated with the passengers. Every comfort-and-service requirement on your voyage —

table accommodation, cabin service, the safe-keeping of valuables, the exchange of currency, etc. — fall in their jurisdiction.
The offices of the Chief Steward and the Purser are located adjacent to each other in the forward Main Deck foyer (for First Class) and the Main Deck vestibule (aft) for Tourist Class.

CLOCKS

There are 50 clocks located in the cabins de luxe and public rooms. They are controlled by a master clock in the chart room.

GIFT SHOPS

Holland-America Line maintains a high-quality system of gift shops on its ships, and the brand-new facilities on the **Nieuw Amsterdam** are indicative of the wide range of luxury gifts on sale at substantially less than shore prices.
The Gift Shop for First Class passengers is located on the Promenade Deck between the Main Theatre and the Grand Hall. The Tourist Class Shopping Gallery is located off the Promenade Deck foyer entrance to the Stuyvesant Café.

GYMNASIUM

For indoor sports and exercise, the gymnasium is located on the forward part of the Sun Deck. Its equipment includes various gymnastic devices, "exercycles" and rowing machines. A qualified instructor-attendant is on duty.

HOSPITAL AND MEDICAL SERVICES

The ship's hospital, with 12 beds in four sick rooms, and X-ray equiment, is located on the starboard side (forward) of B-Deck. A medical dispensary for passengers is located on the port side of Main Deck.

INFORMATION OFFICE

Information about the ship, or about travel destination is available at the Information Office next to the Chief Steward's office in the Tourist Class section of Main Deck.

KENNELS

Eight pens are provided for pets on the Boat Deck. Space is also provided for the pets' outdoor recreation.

KITCHENS

These are located on B-Deck below the Champlain and Vanderbilt dining rooms. In the interest of cleanliness, stainless steel has been used throughout, including warming ovens, hot tables and plate racks. The cooking of vegetables, soups, etc., is done by steam pressure, and the food kept warm by use of steam tables. The washing of dishes is done by fully-automatic washing and rinsing equipment. A "tunnel" of stainless steel is used for sterilizing and drying.
The kitchen for crew members is forward on A-Deck, located between the crew mess rooms.

LAUNDRY AND TAILOR SHOP

Laundering is done in the ship's laundry on C-Deck, where the installations include three commercial-type washing machines, two centrifugal spin-dryers, three tumble dryers, a steam cleaner and an auxiliary spin-dryer. Pressing equipment is also located in the laundry.
The tailor's work room, equipped with an additional pressing machine, is located on D-Deck.

MUSIC AND PUBLIC ADDRESS SYSTEMS

Loudspeakers for the ship's public address system are located in all public rooms for paging and official announcements. These speakers are used for the presentation of music programs as well. The installation, controlled from the Chief Steward's Office, is powered by five 120-watt amplifiers which connect with some 160 speakers.
There are also a number of portable sound systems, equipped with turntables and microphones and tape recorders for use in the public rooms.

PHOTOGRAPHER

The ship's photographer (in First Class) is located in his store in the foyer on A-Deck at the entrance to the Champlain Dining Room. The Tourist Class photographer's shop is located on the B-Deck foyer entrance to the VanRensselaer Dining Room.
In their fully-equipped darkroom on the Boat Deck, the photographers develop, print and enlarge black-and-white film.

RELIGIOUS SERVICES

Religious services are conducted in the Main Theatre, the Card Room and the Auditorium.

SOLARIUM

This glass-enclosed sanctuary for sunbathers is located next to the gymnasium up forward on the Sun Deck.

SWIMMING POOLS

Three swimming pools, two of them indoors and another outdoors on the after part of the Promenade Deck, are available on the ship. The First Class indoor pool, with adjoining Turkish Bath, Medicinal Bath, and Massage Rooms for men and women, is in the forward part of E-Deck. The indoor pool for Tourist Class is located aft on C-Deck.

V. FIRST CLASS

Few luxury vessels in the history of ocean travel have been conceived with as much attention to artistic excellence as was the **Nieuw Amsterdam.** Here is a deck-by-deck "survey" of the highlights of artistry in the First Class Sections for your personal examination on tours of the ship:

UPPER PROMENADE DECK

THE RITZ CARLTON CAFÉ

Its total area is nearly 3,400 square feet, with a seating capacity of 195 passengers. The room was designed by Hendrik T. Wijdeveld, and its furnishings were executed by the Royal Furniture Factory of H. P. Mutters and Son of The Hague.

The wood used in the general decor is "coromandel", while oak is used for the dance floor.

The two-color machine-woven carpeting is by Cornelis v. d. Brink of Hilversum. The aluminum trellises, depicting dancing figures in national custume, are by Willem Nijs. The Milky Way motif of the ceiling above the dance floor is by William Akkermans, and the bird motif decorations on the bar are by Mr. Wijdeveld.

Two paintings, depicting the approach of Night and the awakening of Day, are by Han Hulsbergen; and the pillar executed in coromandel (at the bar) is by Piet Starreveld.

CHILDREN'S PLAYROOM

Thirty children can be supervised in this room of 829 square feet. It is designed by Frits Spanjaard and executed by the Reens Brothers of Amsterdam.
The protective rubber floor design is by Otto Cramer, and executed by Vredestein Ltd., of Loosduinen.

PROMENADE DECK

SMOKING ROOM AND BAR

This room, reflecting an "old world" elegance, has been likened to the atmosphere of an exclusive men's club. It has an area of 4,046 square feet and, including the bar, has seating for 227 passengers. The over-all design is by Frits A. Eschauzier, with the execution of Reens Brothers of Amsterdam. Walnut, intersticed with bronze, is the principal wood; and the upholstery is mostly of brown leather and needlepoint. The decorations and art work are by Nel Klaassen of Zandvoort, who created the fireplace motif, two decorated portals, 10 bronze statuettes and two bronze fish at the bar; and by Paul Citroen, who executed the paintings on glass of theatrical, marine and general subjects.
The bar, panelled in rosewood, has a black ceiling in which is fixed an authentic compass supported by brass fish.

THE CARD ROOM

This port-side room of 732 square feet and a seating capacity of 44 was designed by Mr. Wijdeveld and executed by H. P. Mutters & Son. Again the wood is coromandel.
The hand-knotted carpeting is by the Kinheim Royal Hand-Knotted Carpet Co., Ltd. of Beverwijk. The curtains and upholstery are by Edmond de Cneudt of Baarn, and the painted panels in the games motif are by Joan Collette. The painted panelling inside the "Altar doors" is by Lode Sengers. The ivory Crucifix in this room, which is used as the Roman Catholic chapel, is by Willem Nijs. It is contained in the special Altar niche behind the painted door panels.

LIBRARY AND WRITING ROOM

Located opposite the Card Room, this is identical in area and, like the Card Room and the Ritz Carlton Café, is designed by Mr. Wijdeveld, executed by Mutters and Son

and highlighted in the wood, coromandel. The seating capacity is for 19 passengers at a time.
The hand-knotted rug complements the Kinheim-executed carpet in the Card Room; and the curtains and upholstery are by de Cneudt and the painted panel, depicting world traffic and commerce, is by Joan Collette.
Some 1,100 books are maintained in several languages, and the reading table features a wide variety of current magazines.
A desk is provided here for a steward who has stamps, post cards and pocket-size books for sale.

THE GRAND HALL AND THE BALCONY BAR

The two-deck height of this popular social center is illustrated by the Balcony Bar which overlooks the Grand Hall from the level of the Upper Promenade Deck. Also overlooking the Grand Hall on the other end is the orchestra balcony. This large room (5,079 square feet with a seating capacity of 207 including the Balcony) was designed by J. Schuil of Rotterdam, and executed by the de Nijs Furniture Factory, Ltd., of that city. Ash and nutwood are the principal woods used in the design, and the partitioned walls are in green velours.
The ceiling motif of glass butterflies is by the Royal Dutch Glass Factory of Leerdam. The hand-knotted rug in the Grand Hall is by the Kinheim firm, while the machine-woven carpet in the Balcony is by Cornelis v. d. Brink. The upholstery is in two shades of velours d'Utrecht, and the drapes are by Mutero of Rotterdam.
The intarsias and glass decorations on the aft wall of the Grand Hall are by Pieter Starreveld.
The balustrade of the Balcony Bar is by Peter Roovers of Heijen, and the mosaic table tops are by Clara Schiavetto of Amsterdam.

THE MAIN THEATRE

This spacious two-deck room (3,551 square feet) of cerise-colored carpeting and two-toned walls (partly of sound-absorbing "vynide") has facilities for 354 persons. It is designed by Cornelis J. Engelen in association with Mrs. Elisabeth de Boer, and the execution is by H. Pander and Sons of Leidschendam. The cerise velours upholstery is d'Utrecht.

The over-size projection screen, suspended vertically and built into the stage floor, is by the Lens Company of Rotterdam.
The projection equipment is by Philips of Eindhoven. Featured are two type F. P. 56 projectors, with low and high-tone speakers that are adaptable to the use of magnetic sound track. All types of projections — including "Cinema-Scope" and "Vista-Vision" — are accommodated.
The stage, which is floored in parquet, has dressing rooms for men and women, and is used extensively for lectures, theatrical productions and skits. This room is also used for divine services.

A-DECK

CHAMPLAIN DINING ROOM

This splendid room, accentuated by the large overhead malls of Venetian glass lighting fixtures and the gold and mosaic columns, is (at 6,511 square feet in area) the largest of the public rooms. Its seating capacity is 316 persons in various table arrangements.
The design is by Jac. F. Semey, with the execution by H. Pander and Son. The principal woods are blends of coromandel and satinwood.
The block-style carpeting in two shades of blue is by Corn. v. d. Brink, and the ceiling decor in gold-colored "vynide" is by Trost of Rotterdam.
The rose mirrors are by Joep Nicolas and Cuno v. d. Steene; and the light fixture-mounted sculptures between the mirrors are by Joseph Cantré and L. M. van Tetterode. The large tapestry, an autumnal landscape with animals, is by Christiaan de Moor. The four large painted panels on stained and annealed glass are on the "Arcadian" theme by Joep Nicolas. These works dominate the spacious salon.
(The Champlain Dining Room is separated by a folding partition from the Vanderbilt Dining Room in Tourist Class. On cruises the partition is removed to combine the dining areas.)

FOYERS

Some of the outstanding examples of fine art in the shipbuilding industry today are reflected in the works which are exhibited on the **Nieuw Amsterdam** in her foyers and on or near the principal staircases. These works in most cases are part of the ship's original magnificence.

In the **Main Deck foyer** — the main entrance to the ship — is the monumental work by Jan Eloy Brom and Leo Brom. Their "floating" bronze statuettes on a greenish background of oxidized copper, reflect the joys of the Four Seasons. This large work — it rises nearly two decks high — carries out the theme of welcome set forth by the Foyer's architect, Jan P. L. Hendriks.

On the copper background in bronze script lettering are the words "Panta Rhei" — "The Universe Knows No Ceasing" — from the 6th Century B. C. philosopher, Heraclitus.

Beneath the panel is a luxuriant hand-knotted carpet of animal motif from the design by Mrs. Hildegard Brom-Fischer.

Passengers may also be amused by the caricatures which have been carved in the black wooden columns which flank the offices (counters) of the Chief Steward (on the port side) and the Purser (on the starboard side) in the Main Foyer. These cartoons by Leen Bolle suggest the activities for which the Chief Steward and the Purser are responsible.

On the glass panels that divide the forward elevator shafts and the staircases from the Main Foyer upwards are the sand-blasted creations of the artists, Jaap Gidding and Andreas D. Copier. Their motif is deep-sea life.

At the entrance to the foyer on Promenade Deck aft is a splendid hand-hewn bas relief of the late Queen Wilhelmina of The Netherlands. The seven-foot sculpture in ebony by Albert Termote also bears the Royal Coat of Arms and the seals of former Dutch colonies.

Also on Promenade Deck, at the entrance to the **Main Theatre** is an immense lacquered panel in reds and blacks on which the artist, Reyer Stolk, depicted the dissemination of the dramatic arts by ancient and modern ship travel.

In the forward foyer on **A-Deck** are two oil paintings of different scenes of New York as viewed — somewhat in the style of early copper engravings — by the artist Adriaan Lubbers. Carpeting this "seating nook" is a hand-knotted rug (another execution by the Kinheim firm) from the design of W. J. Akkermans.

Another fine example of the artistic contribution to the over-all beauty of the original **Nieuw Amsterdam** is tucked away beneath the Grand Staircase that leads to the Ritz Carlton Café from the foyer aft of the Grand Hall. This is artist-architect Hendrik T. Wijdeveld's representation of Henry

Hudson's ship, the Half Moon, wrought in silver and mounted on an azure globe. The carpeting on the grand staircase is a hand-knotted execution on the design of W. J. Akkermans. The ebony columns that surmount the Grand Staircase are the work of Piet Starreveld.

Also found in this after foyer on Promenade Deck is the excellent composition — painting on oak panelling — representing the evolution of shipping by Piet C. van der Wilt. Shown in this work are the "Santa Maria," the "Half Moon" and (when she was black-hulled) the **Nieuw Amsterdam.**

Mr. Akkermans, whose work is exhibited widely throughout the ship, also created the decorations — wire and wrought-metal figurines and gold leaf-and-lacquer impressions on the "travel" theme — which can be seen on the walls of the 'midships foyer on **Upper Promenade Deck.**

DECKS

First Class decks include the Sports deck on Sun Deck, the all-around Open Promenade on the Upper Promenade Deck, on which the outside swimming pool is found, and the glass-enclosed Promenade on Promenade Deck.

CABINS DE LUXE

Eight artists-architects were engaged to create the individualistic decor of the 12 deluxe staterooms — Cabins 49, 50, 51, 52, 59, 60, 61, 62, 71, 72, 73 and 74 — which were separately designed and furnished. These splendid cabins, each with its own entrance-mounted regional coat of arms, have been given the names of the provinces and West-Indian parts of The Netherlands. These are, in the order of the cabin numbers above, Groningen, Holland, Friesland, Zeeland, Drenthe, Noordbrabant, Overijssel, Limburg, Gelderland, Antillen, Utrecht and Suriname.

The artists represented in these staterooms are Mrs. Elisabeth de Boer, who worked with Mr. Cornelis J. Engelen; and Jaap Gidding, Hendrik Wouda, Harry Kammer, Charles Karsten in association with Ben Merkelbach, and Willem H. Gispen. These luxury cabins are located on the port and starboard sides (amidships) of the Lower Promenade Deck.

ACCOMMODATIONS

There are 282 First Class cabins, of which 206 are outside

cabins and 76 are inside. In all, there are 482 lower berths, 201 Pullman beds and 8 settees — a total of 691 sleeping units. And all First Class cabins have their own bathrooms, with bath or shower, large wardrobe space and telephones. The air-conditioning is adjustable by the passenger.

VI. TOURIST CLASS

Since much of the Tourist Class section is entirely new or extensively rebuilt and refurbished, it may be interesting to note (where possible) the changes that have been wrought in the rebirth that gave the **Nieuw Amsterdam** what has been called her "nieuw look."

PROMENADE DECK

STUYVESANT CAFÉ AND BAR

This handsome room of 1,990 square feet was enlarged and modernized in 1961-1962. The seating capacity, including bar stools, is 102.

The original design of the room was by J. P. L. Hendriks, with the execution by the Wageningen Co. The design for alterations is by J. A. van Tienhoven, with the alterations by de Nijs Furniture Factory, Ltd., of Rotterdam.

The machine-knotted carpeting is by Corn. v. d. Brink. The new and highly-praised dance floor, done in teak, walnut and maple, is by Bruynzeel of Zaandam.

The Paintings on birdseye walnut are by Lode Sengers. Cuno van den Steene made the wall decorations behind the music platform and the bar.

J. P. L. Hendriks also designed the original **Verandah** adjoining the Stuyvesant Café; and again the alterations were by Mr. van Tienhoven. Originally executed by the Zonneveld Co., the modernized version was carried out by de Nijs. The floor coverings are by Vredestein, Ltd., of Loosduinen, and the "seating furniture" is by the C. A. R. Industries of Katwijk. The wall decorations are by Otto Cramer.

THE CHILDREN'S PLAYROOM

This is an all-new addition, designed by Mr. van Tienhoven and executed by de Nijs Ltd., Rotterdam. Miss Fiep Westendorp created the wall decoration and the design of the drapes. The protective rubber flooring is by the Vredestein Co.

THE SHOPPING GALLERY

The gallery of gift shops is also a new addition, with its modernity softened by rosewood. The design is by C. J. Engelen, with execution by de Nijs.

THE JUNGLE BAR

This favorite "haunt" is cozy (642 square feet, with a seating capacity of 48 including the bar stools) for after-hours consultations. Its use of rosewood on the design of C. L. W. Wirtz of Rotterdam, and its green hand-knotted carpeting by Kinheim, make it one of the most attractive public rooms. The execution is by the Reens Brothers. The wall decorations are by Theo Kurpershoek, and the decorations behind the bar (in the "forest primeval" motif) are by W. J. Akkermans of Rotterdam. The cheerful ceiling is done in bright stripes to suggest a festival tent.

LOWER PROMENADE DECK

THE KNICKERBOCKER CENTRE

This all-around social center, adjacent to the all-new Auditorium and flanked by glass-enclosed promenades, was extensively rebuilt in 1961-1962 from original designs by J. J. P. Oud. The modernizing alterations and expansions were conceived by H. P. Mutters, Jr., and carried out by H. P. Mutters and Son, Royal Dutch Furniture Factory, Ltd., of The Hague.

Satinwood has been used as the complement to a red hand-knotted carpet — with Holland and America as the motif — designed by Han Polak in association with J. J. P. Oud. The design was executed by "Het Paapje", Voorschoten. The decorated clock is by Mrs. E. Spanier-Dammers.

The Knickerbocker Centre is 3,028 square feet in area, and has a seating capacity of 124 persons. It has an "all-around" attraction in that it serves also as a library (with 1,600 books in several languages) and, in the starboard side in the raised area, as a card room with seven bridge tables. The writing room is equipped with four large tables, and a steward is on duty to sell stamps, postcards and pocket books.

The decorative tabletop in this room is by Peter Roovers.

THE AUDITORIUM

This attractive section is an all-new feature for Tourist Class.

The 1,635 square foot room, with seating capacity of 228 persons, was designed and executed by H. P. Mutters and Son. The nylon carpeting is by Corn. v. d. Brink, and the tri-colored chairs are by M. Hoving and Co., Ltd., of Amsterdam.

The projection equipment (by Philips of Eindhoven) is identical to that in the Main Theatre. The light blue-painted ceiling has been raised — in the center section — for better projection, and has been acoustically treated for sound absorption.

MAIN DECK

THE HENRY HUDSON LOUNGE (WITH PAM PAM BAR)

This large and airy-looking room of 5,340-plus square feet and a seating capacity of 406, is another original feature of the "new look." The design by H. P. Mutters, Jr., was carried out by de Nijs Furniture Factory Ltd, of Rotterdam, with nutwood as a special theme. The furnishings are by H. P. Mutters and Son.

The woods in the dance floor — the creation of Bruynzeel of Zaandam — are mansonia and nutwood. The occasional decorations — two bronze statuettes by Lambert Simon, and three decorative fences between the bar and the salon by Aart v. d. IJssel of Voorburg — emphasize the decor. This new center for dancing and relaxing features its own nightclub, the Pam Pam bar.

A-DECK

THE VANDERBILT DINING ROOM

This splendid dining salon, a companion piece to the adjacent Champlain Dining Room in First Class, was extensively refurbished in the rebuilding that converted the **Nieuw Amsterdam** from a three-class ship. It is an expansive room of 5,272 square feet and a seating capacity of 328 passengers, and was designed by Jac. F. Semey, also the architect-designer of the Champlain room. The execution is by H. Pander and Son, and features oak panelling above the painted wainscoting and extensive use of beechwood in the furnishings.

The lighting is suffused by ornamental Venetian glass which accents the dome sculptures by Dirk Bus, the four painted panels by Jaap Gidding, the rose mirrors by Agnes Canta and the in-between mirror sculptures by N. Raedecker.

B-DECK

THE VAN RENSSELAER DINING ROOM

This famous Dutch name — known especially to New Yorkers as one of the great pioneer families of "Nieuw Amsterdam" and upstate New York — is commemorated in the extensively modernized dining room for 176 persons. (It is 2,861 square feet in area.) The design is by S. van Ravesteijn, with execution by the firm of F. W. Zonneveld.
Notable are the 13 poured metal statuettes (poured while molten into wooden frames) designed by Lambert Simon and poured by Wolders Copper Foundry, Ltd., of Rotterdam.

FOYERS

At the entrance to the **Stuyvesant Café** on Promenade Deck is the hilarious and ingenious sculpture in bronze of "A Smoker's Phantasy" by Leen Bolle.
Of interest in the after foyer of the Tourist Class (on Main Deck), which is the main entrance for Tourist Class, are the handknotted carpet by Edmond de Cneudt of Baarn, the paint-on-glass decoration by Prof. Hendrik Campendonk across from the entrance to the Henry Hudson Lounge, and the bronze sculpture of the explorer, Henry Hudson, which is one of the **Nieuw Amsterdam's** prized originals by Massey Rhind. This piece was poured — in 1906 — by the Roman Bronze Works of New York, and was featured on the first Holland-America Line ship to bear the name of **Nieuw Amsterdam.** "Speed of the Wind" is the theme of the articulate bronze sculpture by S. van den Hoonard which is seen in the foyer of Lower Promenade Deck at the entrance to the Knickerbocker Centre.

DECKS

Tourist Class decks include the Sports deck and verandah on Sun Deck, the glass-enclosed Promenade with Stuyvesant Terrace on Promenade Deck, the Open Promenade with adjoining glass-enclosed promenades and two separate glass-enclosed promenades on both sides of the Lower Promenade Deck.

ACCOMMODATIONS

With the most recent rebuilding of the **Nieuw Amsterdam**

the Tourist Class accommodations and public rooms were either entirely new or enlarged and modernized. The all-new arrangement of cabins provides for a total of 228 cabins, of which 138 are outside and 90 are inside. The total of berths includes 385 lower berths and 198 Pullman berths. There are 94 Tourist Class cabins with either bath or shower facilities.

VII. THE ANATOMY OF THE SHIP

The building of a great ship, much like the planning of a town of more than 2,000 population, requires the talents and skills of hundreds of specialists, thousands of experienced workmen and hundreds of thousands of "man hours" of concentrated effort.

So much small but significant detail is involved in the design and construction of so large a vessel, in fact, that only the more conspicuous facets of the "anatomy" of the **Nieuw Amsterdam** can be set forth in a non-technical summary.

But here are some of the "facts and figures".

AIR-CONDITIONING

Two special turbines and six electric-powered compressors with a combined output of 380,000 caloric units, provide for the air-conditioned and de-humidified comfort of passengers and crew throughout the ship in all conditions of weather. The highly-efficient system, which was installed in stages from 1956 through the virtual "rebirth" of the **Nieuw Amsterdam** in late 1961 and early 1962, is combined with a master ventilation system which, by the operation of 80 electric-powered ventilators in 36 fan rooms, exchanges some 650,000 cubic meters of air per hour.

In the kitchens some 16 electric ventilators exchange 300,000 cubic meters of air per hour.

By adjusting the direction of the louvers in their cabins, passengers may control the comfort level of the air-conditioning and ventilation. Temperature and humidity levels in the public rooms are regulated from the fan rooms.

During the summer, or while cruising in the tropics, the cabins and public rooms are further de-humidified and cooled by the automatic "mixing" capacities of air-conditioning system. During the winter, warm air is mixed in to raise temperatures to appropriate levels.

ANCHORS AND CHAINS

Four separate anchors — two in use at all times, one in reserve for use if necessary, and one a smaller (3 1/2 ton) stream anchor — are carried on the ship. The three larger anchors each weigh 8 1/2 tons.

The two anchor chains in use are each 150 fathoms in length (or roughly 900 feet) and weigh 62 tons.

BAGGAGE HOLD

While much of the passengers baggage is retained in the cabins, the bulk of baggage not required on the voyage is stored securely in the baggage hold on the starboard side of D-Deck.

COMMUNICATIONS

A modern luxury liner's communications facilities — telephone, telegraph, radio and radio-phone — are often superior to those of some towns in this Age of Technology. The **Nieuw Amsterdam** is such a fully-equipped vessel.

All First Class staterooms have telephones — nearly 300 of them — which operate in conjunction with a manually-controlled switchboard of 291 plugs and an automatic console of 54 separate connections.

Most other long-distance communications are conducted in the Radio Station, located forward on the Upper Promenade Deck on the starboard side. Here are installed the transmitters and receivers for telephone, telegraph, radiogram and radiophone communications. A "waiting room" (with available telegram blanks) and telephone booth are also located here. This communications "nerve center" is equipped with various telephone and telegraph transmitters and receivers, working in the medium frequency, high frequency and very high frequency bands. A teletype installation provides automatic reception of daily news reports from coastal transmitter stations.

Two lifeboats are equipped with radio-telegraph transmitters and receivers.

ELECTRIC SYSTEMS

Three electric current voltages — 220 DC, 110 DC and 110 AC — are employed for the over-all needs of the ship.

The power is produced and supplied from the auxiliary engine room by three turbine-driven DC generators of 1,000 kilowatts each; two Werkspoor diesel engine generators of 425 DC kilowatts each, and two DC generators which are driven by Bolnes diesel motors to produce 465 kilowatts each for immediate conversion to 220-volt direct current.

Current for lighting is stepped down to DC 110 volts by means of five alternators. Emergency lighting (50 kilowatts) is provided by a separate alternator.

Two additional "Wood" generators of 50k each are located beneath the after funnel; and five separate inverters are used to produce AC 110-volt current for various purposes. There are on board some 425 electric motors with a combined total output of 6,750 horsepower. And there are around 19,000 separate light fixtures and electrical outlets.

Light-dimming apparatus is employed in all the larger public rooms.

ELEVATORS AND ESCALATORS

Six passenger elevators — four for First Class and two for Tourist Class — are among the "lift" facilities on the ship. There are also an elevator connecting the engine room with the officers' quarters, two service elevators for carrying provisions to the kitchens, and four escalators linking the dining rooms on A-Deck with the kitchens on B-Deck.

ENGINES AND POWER

For those who have visited a large electrical power plant — and seen the immense turbines revolving at incredible speed, and heard the roaring sounds of power being generated — the engine rooms of the **Nieuw Amsterdam** might be vaguely familiar.

Elsewhere in this well-insulated ship you hear only the faintest suggestion of the enormous activity that goes on below-decks.

The main engine room, for instance, houses two independent sets of four Schelde-Parsons turbines which develop 34,000 "shaft horsepower" that is transmitted to a complex of "reduction gears" and to the twin screws that propel the ship at 130 revolutions per minute.

The steam used to drive the huge turbines is produced by six Schelde-Yarrow high-pressure boilers each with a pressure

capacity of 550 pounds per square inch at a temperature of 743 degrees Fahrenheit at the outlet. Five of these boilers provide sufficient pressure to operate the turbines. The sixth is on stand-by duty.

FUNNELS

A traditional two-stacker, the **Nieuw Amsterdam** has funnels that reach 147 feet above the ship's keel. Each is 41 feet high and about 85 feet in circumference. The equipment housed in the funnels is employed in the ventilition systems, the fueling systems, the dispelling of combustion gases and "dust-collecting," among other functions.

MASTS AND CROW'S NEST

The spire-like masts that rise fore and aft appear to be of different heights and the same angles, but they are not. They are each 118 feet tall (175 feet above sea level) and slightly divergent in their angles — for "optical reasons." The crow's nest (or lookout post) on the forward mast is 95 feet above sea level, reached by ladder and equipped with a telephone for talking with the Bridge.

PRINT SHOP

All printing needs of the ship, including the daily menus and the ship's newspaper are handled by the fully-equipped printing shop located below-decks. A modern "Intertype" machine (for type-setting) and a high-speed press are almost continuously in operation.

PROPELLERS

The **Nieuw Amsterdam** is propelled by turbine power plants that turn two huge propellers or "screws," which have an extreme diameter from blade edge to blade edge of 20 feet and 7 inches. Each screw weighs $22\frac{1}{2}$ tons.

REFRIGERATION

Some 12,739 cubic feet of refrigerated space is provided in compartments that can be maintained at a temperature of 15 degrees Fahrenheit for the preservation of perishable foodstuffs. An additional "provision cooler" system provides

11,199 cubic feet of refrigerated space for perishable provisions ready for use. And still other refrigerated compartments are provided in the pantries and bars.

WATER SUPPLY

Besides a fresh water tank which holds 3,600 tons of pumped-in water from shore sources, the **Nieuw Amsterdam's** auxiliary engine room houses two sea water-to-fresh water conversion-distillation units that can produce some 150 tons of pure drinking water per unit per day.

VIII. NAVIGATION: ROMANCE AND SCIENCE

From astrolabe to magnetic compass to electronics, and from sail to turbine power — that, with several hundred years of human contribution taken for granted, is the story of navigation on the oceans. And if it suggests that the old romance of the sea is gone, you may be assured that the old ways are not only not forgotten but are part of the training of the most up-to-date mariners.

The science and romance of celestial navigation — reckoning the course by the stars — is not forgotten, for example. It is only amplified a hundred-thousand times by man-created instruments that are less subject to error.

The officers of the **Nieuw Amsterdam** are schooled in the old ways and the ever-changing new ways. They can still read the stars and use the sextant — but it is all so much more precise with the instruments which are employed on the bridge and throughout the vessel. Here's an idea of the kind of equipment that is used on the ship.

ELECTRONIC EQUIPMENT

A Sperry Mark XIV gyro-compass and course plotter are installed in the Plotting Room, with repeaters in the Wheelhouse, the Chart Room and the Bridge extensions. Steering by gyro-compass is facilitated by telemotor control as well as by electrical automatic steering and — as in the old days — by hand.

A Sperry Mark III radar indicator is located in a special plotting room, and a **Sperry Mark II indicator** is installed in the Wheelhouse. They are coupled with a 12-foot radar antenna.

For determining the ship's position at sea, there are a **Marconi Lodestone direction finder,** an EDO type **Loran** installation, and a **Decca Navigator** — all in the Chart Room. For measuring speed, an **S.A.L. type 24 log** has been installed. There is also a **Sperry rudder-direction indicator,** and a **Kelvin Hughes MS 26B echo sounder** to establish the depth of water and to warn of obstructions.

STABILIZERS

One of the most significant innovations in the never-ceasing quest for ways to assure passenger comfort was the invention of "stabilizers" to maintain the even "ride" of a ship in high seas and rough weather. The **Nieuw Amsterdam,** like all but one of the Holland-America Line's passenger vessels, is equipped with highly efficient Denny-Brown stabilizers which project like lateral "fins" from both sides of the ship below the water level. They are operated by a special electric-hydraulic system, and the fin motions (the pitch or angle) are controlled automatically by three gyroscopes located in the Plotting Room.

IX. SAFETY AT SEA

A great ship is a self-contained community in which the safety of its residents is assured by the competence of its protectors (the officers and crew) and the capacity of its emergency equipment. The **Nieuw Amsterdam's** officers and crew are intensively trained in all phases of emergency operation, and the ship's modern emergency equipment is maintained on the highest standards. Here are some important details:

FIRE PROTECTION EQUIMENT

Passenger and crew accommodations are protected by an automatic sprinkler system of 3,375 separate and strategically-placed valves divided among 30 sections. A master control panel on the Bridge indicates immediately where sprinklers have been activated.

A more than adequate number of fire hose installations — 120 powered hoses of 50 feet each — with 125 portable extinguishers as auxiliary equipment, are placed at regular intervals throughout the ship. A total of 38 fire alarm boxes are conspicuously located on the vessel.

Control panels for the detection of smoke, excessive heat or fire at any part of the ship are located in the Wheelhouse. Direct telephone connections are maintained between the bridge and all fire stations and service posts. The cargo holds are protected by Lux Rich CO_2 extinguisher systems which are connected with a smoke-detection panel on the Bridge. In the event of fire both audio and visual alarms are activated. Similar systems are installed in the boiler room.

FIREPROOF DOORS

70 of them — are strategically placed above A-Deck, enabling firefighters to confine any fire to the immediate location. Below A-Deck a sequence of **watertight doors** also serve this function.

EMERGENCY COMMUNICATIONS

In addition to the multi-purpose systems described in Communications (including the installation of radio equipment in lifeboats), the ship's emergency equipment includes instant telephone communication between all parts of the ship, and radio-telephone communication with port authorities, pilot stations and other ships by means of a Philips VHF installation.

LIFEBOATS AND RAFTS

The ship is equipped with 22 lifeboats of corrosion-proof aluminum. These are slung from gravity-type davits (permitting unobstructed use of the Promenade decks) and can be lowered immediately to other deck levels.

Two motor-powered lifeboats, with a capacity of 57 persons, are employed as pilots for 20 hand-propelled boats with a capacity of 99 persons each.

There are also 21 life rafts with a capacity of 25 persons each; and individual life rings are immediately accessible at the ship's rails.

INDIVIDUAL LIFE JACKETS

There are more than 2,400 fully-operative life jackets — more than enough for every person on the ship. This equipment is inspected and tested at required frequent intervals — and drills in the use of life jackets and emergency procedures are conducted as every sailing gets under way.

You will find emergency instructions on the inside panel of your stateroom door.

WATERTIGHT BULKHEADS

The **Nieuw Amsterdam** is divided for emergency purposes into 12 watertight compartments. A total of 11 watertight bulkheads (steel partitions separating compartments of the ship) are built in, with 10 of them extending from the tanks (fresh water tanks in the double bottom of the vessel) to A-Deck.

A total of 48 sliding watertight doors run through these bulkheads. They are activated by hydraulic controls installed on the Bridge, where a lighted panel indicates the position of the doors at all times.

X. THE CARGO PART

In order to make possible the "nieuw look" of the **Nieuw Amsterdam,** her redesigners in late 1961-1962 gave up approximately 50,000 cubic feet of cargo space and eliminated a cargo-lifting boom of 5-ton capacity.

Still, the ship boasts a cargo capacity of 202,159 cubic feet bale space (including cooled cargo space), of which 189,420 cubic feet in four separate holds is available for transportation of as many as 40 automobiles and thousands of tons of nonperishable commodities.

There are still 10 derricks or "booms" each of 5-ton lifting capacity. These work in conjunction with eight electric-powered drum winches which power the 5-ton lifts.

The ship's Chief Officer (a three-striper) is usually in charge or cargo loading and unloading, and can ordinarily be seen at his "command post" overlooking the automobile hatches when the ship is moving cargo in port.